

Spectator

9/17/75

"figure of the observer" looms large in today's texts  
The Ambassadors

Aug crosses ocean & observes (Strider)

✓ Enriches their visual observation

Film director's art world's in frames - Barthes

He can then interpret it, possess it

Sign Ways of Seeing

Viewed/ viewer delineated

Henry James emphasis:

J. Ch. Ch. Ch., looking at balcony, Slovania's garden, cafe, river  
look for framing

"Repositioning of subject" - us

Investigation function of world to be consumed

Impulses of passive spectator

Examine code of viewing women

READ Ambassadors

9/24

Specific vs. non-specific codes

Specific codes

"Material nature of the medium" - materialist (but not Marxist)

Scaling w/ the materials of the form (ie a shot)

See James, subordinate clauses perhaps

Non-specific codes

Code dictated by external forces

White horse in Western

Paint to impressionists

Kuleshov experiment

9/24 cont.

James

Representative of highly refined literature + spectators' attitudes  
Fielding's world work into novel ("our good friend, Tom")  
James disliked Dickens, liked Flaubert +屠格涅夫  
He looks toward:

Illusion of objectivity

Refinement of specific codes

← → A Poet of Composition (on Keats)

On point of view

Stylistic nuances are ideological

On points of view

Authorial composition position

External or Internal

Can be many (i.e. Rashomon)

Repositioning itself

James: one cannot position oneself finally  
P.O.V. a flexible instrument

Positioning of the spectator in the novel

James tried to narrow the vision

Cut down on points of view

to "spectate" a verbal text (as to "read" a film)

Traditional art frames his frame divide spectator + work

James: Slowness garden

Artists receive within the frame

We are receiving outside the frame

Point of view shifts in first paragraph

Again (91) but mostly "not dips"

On a whole he remains 3rd person

Exchange

point - location  
view - spectating

9/24 cont. Spectator

3 aspects of the novel

- ① viewing "Europe", ② <sup>text</sup> viewing Stutter ③ viewing Chad's house
- ④ Miss Astrey's apt. ⑤ Chad's arrival in that, dramatically
- ⑥ Floriani's garden, ⑦ the light of Paris, ~~advice to Bilham~~
- ⑧ close inspection of deVionnet ⑨ sift impressions + the meeting on the river + final meetings of deVionnet & Astrey

"Europe"

"Sacred rage" of Wayman and Americans in Europe: acquiring things  
Stutter is guided to discriminating acquisition by Astrey

Astrey's self-analysis (55-56)

Love in Paris

Stutter watches Chad's house (63-66)

The he notices figures (Bilham) observing him  
change of roles

Here on in, Stutter is observed AND observes  
and Bilham is at leisure

While Stutter is at work tailing Chad  
Architecton noted:

"... they placed the whole case materially" (65)  
CENTRAL ISSUE THIS SEMESTER

Miss Astrey's apt

Everything well placed + positioned  
Chad's entrance to theater

Theater metaphor for

Theater <sup>stage</sup> Stutter's Chad's entrance (drama)

|  
:::

Sandwich effect

Floriani's garden

Living + seeing are the same

Framing + placement



9/24 cont'd

"the place itself was a great impression."

Light of Paris (133)

It shows + illuminates

The social code of France still  
Madar de Vionnet challenges him to look  
River meeting

Stylist as receiver of visual info/information  
Final Vionnet meeting

To visually penetrate Europe - his mission achieved (369)

He must revalue himself now,

Because he has seen the great ultramodern Woollett + Paris

He emerges stripped of position

He comes up nothing

Specific/non-specific codes

Will deal w/ now

10/1 Wednesday

Huysmans against Nature

Prologue - antecedents, social image

1. Establishment of physical setting
2. Codes of communication, redressiveness
3. Latin library, critical opinions
4. Fort de Coder of decoration - liquens
5. Paintings - visual codes - the bedroom
6. Mother/child - conditioning
7. Latin studies - spiritual discipline
8. Search for flower - venereal dream
9. Sexual scenes
10. Perfumes
11. "travel to London"

## Spectatorial attitude

- 10/1  
cont.
12. reading in clerical debates
  13. Re-establishment of diet
  14. literary criticism (modern French writers)
  15. Music / new diet
  16. Social decline

## RESERVE

Lvi Strauss + other books on reserve  
Order of Things Foucault

## On classifications

Foucault

Not "necessary"

No necessary connection between the classified

Or the signifier + the signified

Scientific classification

Just beginning in Foucault's time

Hegelianistic

↳ Descartes brings world into room

Removed from context, from social relationship

Foucault (31-132)

Classification stems from visual

Classification recognizes term of class + person perceiving the class.

Animation of the visual

(Duerre had little classification)

Man of taste is super-classifier

Perfumes, etc.

Also his disgusted w/ society's classifications

Naturalists

Encyclopedists - a group in France

Enclosing of all learning

## Classification

Appropriation of space

Physical & conceptual appropriation  
(Taxonomy?)

Artistic taste or judgement

Basis for movement from classical to new age - Foucault  
"Elysianthelia" - the ruling of senses

Signs passage - p. 58

Each sense is given chapt. or so

Touch - the nightmare

forced proximity

XX

EXCHANGE

"Exchanging"

Abjection of a family or tribe

System of acquisition

People as acquired objects

Proust

Visual exchange between narrator + people

Receiver and spectacle exchange

Huyssen in "private commerce"

Attempt to corrupt exchange

Dubassac's substitute exchange

Stutter is part of world

Escalier isn't - he uses the external world

a privileged position

Exchange is substance of their own thinking

(He eats well when aesthetically stimulated)

Imagination is obedient

LAST Days of Xing

What culture demands of individuals - exchange for sugar

1) Social duty

To see things in a particular way

Attitudes  
p/l cont.

Exchange purely descriptive - Levi-Strauss

2) Demands of visibility - describing

3) Demands of political systems

Anthony Wilden

On exchange:

More fascinations of his own perceptions as obliquity  
"Intrusivity" - almost a taboo system

Criticism recently eliminates positioning of spectators

Description of what's before you + your relation to it

What we must now attempt

You must "de-position" yourself

Wilden's System & Structure - chapters

10/8 Wed.

FIRST ASSIGNMENT for mid-November

Small paper to be expanded

Paper must outline a problem

A script or film

collage

New Yorky "companion" to Playboy

Modelled on *Argos*

Recommended semiotic texts

Saussure, Course in General Semiology

Bartky, Element of Semiology

Ashley, Intro to Amer. Lit. Literature

Recap. of course

Point of view

Any sentence is to one?

No

Objectivity or relationship is implied

cont.

1/8 cont.

point of view

The way in which we position ourselves

Ask oneself where one is positioned in relationship to things presented  
Against Nature

Classifying + exchange - the world reduced to space of imagination.  
(Blindly opposite it Jeno)

Imaginative exchange

Between the self + the world conscious parts

Confession

Jeno which implies another - e.g. a Friend

An audience is pointed

Augustine implies God

Rousseau implies

Freud implies himself - his unconscious

Protagonist and analyst

Person acts, reflects + analyzes

Jeno

No revelation, thwarted desire

Gilden describes desire (recommended)

To analyze, to speculate

← Desire

viewing self

and re-viewing self

Spectatorial pleasure at end in itself

Analysis of world viewed + of the process of viewing

Jeno desires to view himself

Inherent Jeno message

p. 73 artist thinking of object

p. 83 mental possession

p. 120 "I stopped analysing myself

Honeymoon section

cont

## Attitudes

10/8 cont. The last chapter of Zeno

Zeno approaches "spectatorial ideal" in last chapter.

His confession (created images)

He tries to break out of self

Recreating the self in spatial terms (for 1<sup>st</sup> time) p. 371-2  
To disbelieve in image...

is to disbelief in re-viewing process

Scientific procedure supplant vision of self (374)

Denial & process of cognition

Texts as "doubt texts"

Interpretation allys on denials of the text

Control & power provided by the text allys w/ us

We must reduce this & articulate it

Interpretation must be preceded by positioning

w/o magnifying text or interpreter

Cinematic text it scatters

Difficult to break into constituent parts

"Aesthetic unity"

space between the viewer & the viewed

concepts we must break down

↓

10/9

Scholar's book ~~solo~~ defines semiotics as filmman uses it

To have a code (exchange) you must have a viewer

Both producer & viewer must interpret

As in Foucault?

10/15 The World Viewed

RECOMMENDED READING

Carroll, RT Must We Mean What We Say?

2 closing chapters.



10/15 cont.

in *Georgia Review* 28 (1974)  
Serowka on World Viewed

The photograph, the screen, the viewed  
the projector  
Sel Luc Group  
culture a mark of repulsion

signifier  
presented culturally  
(confined by culture)  
film  
to phenotext (text of the  
phenomenal world)

signified (meaning)  
the unknowable  
genotext

language as part of the repulsion, "incrusted w/ taboo"  
Images are pre-verbal  
Signifiers - textual system - phenotext  
he is signified - genotext

Arranging the photo is chief project of the visual  
Fund: "conscious disposition of cultural opposition" is  
what art should aspire to

1.102-103

K  
MODERNISM

"modernism" - self-consciousness + the end of the "natural relation"  
Art is forced to come to grips w/ itself  
Moment when ontology becomes explicit

The medium underlying assumptions are revealed  
Loss of control over art

S.E. nostalgic for innocence / youth  
His memory of film (signifier) more important than film (?)

Attitudes  
10/15 cont.

Cavell response self

feel Cavell response social

Cavell's "natural relation to movies" has broken down  
But what is nat. rel.

"Movies in culture" for Cavell:

A heavy coded response to the world  
Relatively unintelligible

Cavell works on very personal level (10)

Cavell studies movies as if dreams" (12)

Acknowledging

Begins in chapter 4 (25)

Acknowledgement of self

Not absolute isolation after self & things viewed

(world must be projected before you can view it)

"The camera's implication" (127+)

\* "The camera is outside its subject as I am outside my language." (127)!

The camera is so different from what it photographs

Substitute the word "I" for "I" on p. 128

To be retaining while viewing

\* The false self between you & what you view?)

\* "Double report" procedure?

10/16

The concept of Structuration - Phillip Pettit  
Social study of structuration just printed

Order, System & Structure

Chapt. on Zeno ↴

10/16 cont.

Semiology (Saussure) on met. Inst. + Then.

Violin & "Death, Death..." chapt

"Digital" + "analog" ~~analog~~

"Repetition" Digital (O) - "adding machine" - phenotext  
Binary contrast + opposition

This + not that

Analog - "clock" - genotext

Metonymic - linear

Equivalent of durational time

Desire

"Actualization of a lack"

"Desire w/o object" is "alienation" or "in bad faith"

Fried:

identity - digital

perception - analog

p. 93-94 on levels

10/22

SEXUAL  
EXCHANGE?

Textuality <sup>and</sup> Sexuality

"Phenotext" - composed of phenomenon of our culture, world

"Modemum is a struggle toward form"

"Struggle toward textuality"

Sexuality is absent text

It's never available

"Maison" approaches textuality

Classification + exchange

Classification

Arrangement of individual signs

T. 9 + 10

10/22 cont. Spectator

### Classification

Classific. women, clothes, food  
Objects + women

Elaborate system throughout  
"and when" - the structure of the prose

Exchange b. Classifies the out

Characters, or text as values - "desire"  
Interpretation

If we can interpret it, it will be a text, textual  
Text offers interpretations of itself

p. 148

← ("Arrangement of signs w/o any movement toward a signifier")  
The project of the work and R-L's R-V.  
(Criticism)

self-enclosed + absolutely rich  
Phenotext

- 1) Act as a system of signs - as in "Maison"
- 2) Sublimated signifier

Offering no meaning

at least claims to

Then it must be signific sublimated!

Plural system of signs - R-L's project

Detachment of bona - from socially signified role  
to dominate a signifier - we want

By "giving in to system of signs"

Not yield to its "transparency"

To get lost into in it

The form of bourgeoisie eroticism

An infinite system of signifiers you can roll in

Sublimated signifiers incarnate of

Sexual assumptions of the bourgeoisie world

Possession, humiliation, addition + control  
humiliation

great book

10/22 cont.

Pornography that R-T aspires to  
Endless succession of sexual signifiers

Separate from signified

But how he attain it?

Women as objects of desire  $\Leftarrow$  narrative concern  
Narratives speak of women

Sublimated signified - phrotext

"A lost textuality" is underneath missing  
The genotext - "desire"?

It generates the form but never achieves textuality

Genotext inscribes itself in a sublimated form in phrotext

Mechanism of sublimation & repression in textuality + sexuality  
Social codes in force

We feel the absence of the genotext

Vinually:

Effort to sub. sig. is effort to transparency!

Phrotext is:

a system of signs

that you accept unquestioningly

The desire of the text (toward textuality) presented  
thus sublimated signified

Fried personality

Verbal text text } these three aligned?

Visual texts

Culture

In working toward textuality we work toward the culture  
Enterprise of text + theory of personality is to create culture  
why be conscious of spectatorship



# Spectatorial Attitudes

10/29

Foucault, Levi-Strauss on exchange  
Papers due prior to Thanksgiving

Spectability

# Everyday life in the Modern World - Spectacle  
Lots of signifiers in a magazine or art gallery  
All art is somehow publicity  
Position duplicates value

A new car when owned becomes used  
thus encourages desire

Publicity encourages desire for freedom of choice  
We enjoy sign consumption

Symbol of consumption is what we consume  
Phenomenon - "pleasing" arrangement of signifiers in a work  
Post of woman is invitation

Manet / Titian paintings

Manet focus "less"

Coy or gaze of the Renaissance made overt  
picked

Suggests prostitute-like forthrightness

Manet + others fascinated w/ prostitutes  
When they overt w/ their gaze

Retains this innocence

Facing less vanity consumption

Madonna's gaze is toward child

Madonna Before birth is filled w/ expectation  
and is diminished

She is dwarfed by huge male signifier (God)

(Lissa - Article on eyes)

10/29 cont.

Courbet (125) less codified + more disturbing

Not a "pleasing" signifier

It "interrupts" the code of the nude as traditionally conceived

"rupture", "intra"

Pose the idea of a deeper "hidden"

Now that we see what was traditionally hidden

How can we go any further

We've reached the end of certain series of signifiers (?)

Male viewer might inscribe self into painting (woman looking to Freud: as you move toward defined sex [you move to personality] transparent better fit within codes  
Movement to textuality is move to sublimation

11/5

Tuesday Playboy copy

"Code of Invitation"

As in women in advertising  
Aesthetics of visual theory

Not available

Audim - purely formalist

Who sends & who receives sign

Niagra

Kathleen P. S., How to Marry a M. + N. promoted her

Her appeal becomes more innocent  
Niagra Falls

Sex, danger, spectatorship

Monroe and her shadows are superimposed on Jean Peters posing

Spectator

11/5/75

Peter attains Monroe's attraction through the rescue  
Monroe is impeded by mount - Peter mostly at end  
Woman achieving textuality

- Monroe achieves three spectatorship
  - To identify ~~with~~ with a character
  - To fill our void w/ their presence ?
- MON 4:00PM meeting on Camu

11/15

Mon. 3:00 - 4:00 on The Morrigon,

Foucault, P

11/17 Mon.

Pick up next New Yorker  
The Morrigon

"Mourning" - absent to people and situations  
Positioning - "certification"

(Defining oneself in terms of what we see)

Endeavor to locate himself

D/ respect to his new family, Kate, his city...  
Desire

Girls, making money

Consistently resisted

Morrigon to relinquish control

He doesn't control life

At end he "initiates" control

Relationship kept distant

Major concepts:

Anticipation, the March, rotation

Through his absent

His return to his existential despair

11/17 cont.

p.115 Kate is present to own despair  
Bush Bush's chain is a lack

Willing to inscribe a lack into his own life  
He's been arranged

Ding cannot place himself metaphysically, but can P.13-14  
Positioning self physically replaces metaphysical positioning physically  
Freud: conflation of lack of  
real positioning

11/19 Wed.

Office hours W. ~~1-2:15~~ 1-2:45 Fv. 9 - noon  
Th. 1-2:15

Mon. 3:00 on Foucault

Playboy

decoding, unfolding, narrativity, economic aspiration

Phallic signifier repeatedly brought to attention  
Woman as object

The will become part of the object sold  
"Unfolding"

As one unfolds the centerfold

(superficial level of decoding)

Other centerfold is folded it's covered  
Centerfold copy

Centers on the playmate's movement to centerfold  
(Gesión's characters look away from camera + others)

Disposition of the photo in the text

More important than the body

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Attitudes

11/19 cont.

Castration

"Castrus postponement of gratification"

Cultivation is movement from gratification

Accumulation of tabus + rules

Shift to oedipal / taste concerns

Woman as signifier

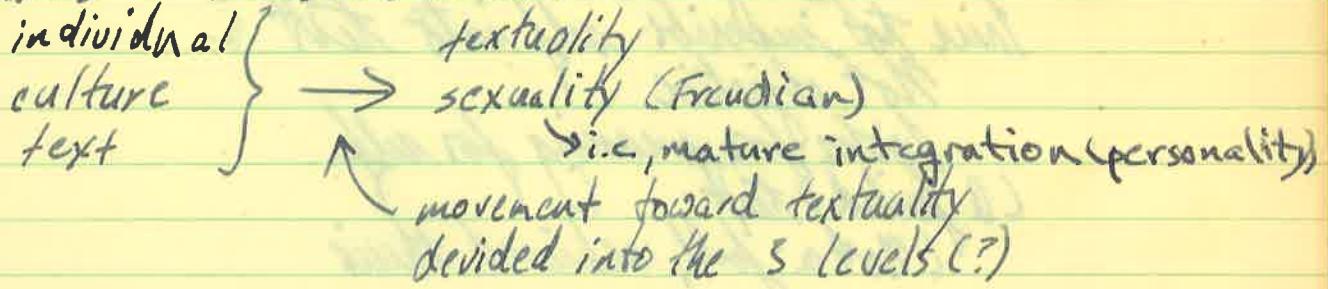
Men accept as simply

Woman feel they are signified as well as signifiers

The signified: a woman's essence (concerns, interests)

12/3 Wed.

PAPERS DUE EXAM WEEK



One searches for patterns, meaning  
Symbolical texts

But...

culture → individual → text

I De are an expression of culture

We must be in order to use culturally modes of express.

It's alright unless the culture is malignant

(Any "verbal or visual product" must be a text;  
College represses your relationship w/ your work

Psychoanalysis demands acknowledgement of self as text

Silberman thought papers:  
Mistaken me regarding self as omniscient

Lautique les Femmes to 1890  
Began photographing in 1901  
Worked into '20s

Michael Levy Wisconsin Death Trip

Ordered historically

Deals w/ "psycho-history"

Using what was written + seen at the time  
Development

Things were getting worse + worse in Wisconsin

Historical argument

Things got bad

tries to inscribe self into text

Not objective

Looks for meaning for self

(Q failed to text)

(Not a full, achieved their

Lautique again

No evident narrative, but textuality all the same

Categorizes the photos fall into

Presented frontally:

13, 188, 24, 30, 53, 58, 97

Confirms narrativity of image, develops this character  
Reflective

79, 85, 88, 95

Aware of camera, but involving her gay

34, 38, 86, 100

She knows she's being photog'd, but says "slide" by

Attitudes cont.

Profile - direct aversion

Becomes more overt as book develops

Subject screened from camera by object

81

→ notion of privacy is held intact

Women in groups

18, 74 96

Preserves integrity by virtue of group.

Not conscious of camera, but not avoiding it  
Captured images

possessed

Finch did it early, Brady posed formally  
Intimacy of subject reduced

Last photo asserts freedom of the group  
in alienated group

In defense against camera we must arm ourselves

12/10/75 Psycho

Office hours Fri. 9-11:30, Mon. 12:30-4:00, Tues 1:30-5:00

The "problem of the dominance of a text"

Divorce court

Jury (L) as cultural — (female plaintiff-FP, Judge-J)  
J L FP → he prescribed story to woman

The Discourse

A process — process, tale, trial narrative

Piece of legal separation is the telling of a story which  
conforms to judges + lawyers expectations

To extract "a (text?) story from a woman"

The books of this course act as the lawyers

Extracting a particular text from us.

The books thought originally to be pre-text  
Women as subjects of extraction from a text (?)

← "The text shows & we don't"

Knowledge is the power a suspense text holds  
The promise of an every text  
and we enjoy it

Suspense films make demands ...

← Female characters are both protagonists + victims  
Character may disappear (Janet Leigh) but text continues  
will watch anything

At conclusion of film if we ~~are~~ watch  
for persons to hear shows after viewing indicates a  
"legitimized world"

12/17

Ambiguity

Vision art historic

descended from Hoffmann and Panofsky

Certain elements of style can only come after others

Also Adorno, Horkheimer, W. Benjamin, Popper

Form is operated on by culture + our perception

Influenced by psycho-analytic

Representation limits perception (?)

Representation is just a system of conventions  
we agree upon

Representation of a cultural idea not "nature"

Culture influences artist

But the influence is manifold

The influence isn't negated or simple

Attitudes

"[...] cold but codifies in agreeable way the darknesses of the culture"

"We can view it w/o being confused."

Traditional art

Through utilization of conventions (residing in <sup>cult-</sup>ture)

Hombach works w/ pre-Modernist texts

What we see on canvas is cultural trace

Which we can also see w/in ourselves

Originality of the artist

Hombach has problem dealing w/ artists who break conventions

Upset w/ concept of art as expression

Anti-Romantic

Culture/artist/viewer — progression of Hombach book

## LAST YEAR AT MARIENBAD

first people are spectators w/  
narration over  
following conversation starts + stops  
7-5-3-1 game

On balustrade "You looked at me"  
she looks off camera

Charles the III + wife costume statue  
says game man

refers to a man's view of a woman  
"You stood, <sup>taut</sup> secret, absent."

She denies presence of mirror on mantle which  
framed her in previous shot  
She begins to accept her story — track  
from in: to outer. then pan to her  
against wall

"That day I photographed you"  
— man on garden beach where

tracking into mirrors & picture  
narrator is countered by image  
her hugging mirror

who took it

Frank, perhaps

game played girl's husband - evidently

He brings her to life w/  
"no that's not the ending I want"

He comes at her in bed - she

strikes theatrical pose

exterior passes into night -

Final line: you will see

Venice

11/75

opens w/ mouth - tilt to eye

Stewart follows, watches Novak

Follows her to museum - Charlotte

subjective zooms to face  
& hair

He loses her

Her leap transforms him  
Coroner chides his voyeurism

Final viewing makes catg.

He first meets her in proflo,  
Study later is si/hou.  
(against window)

Too late - I've got my face  
on" - when she's made.

How do you work these things  
Can't you see